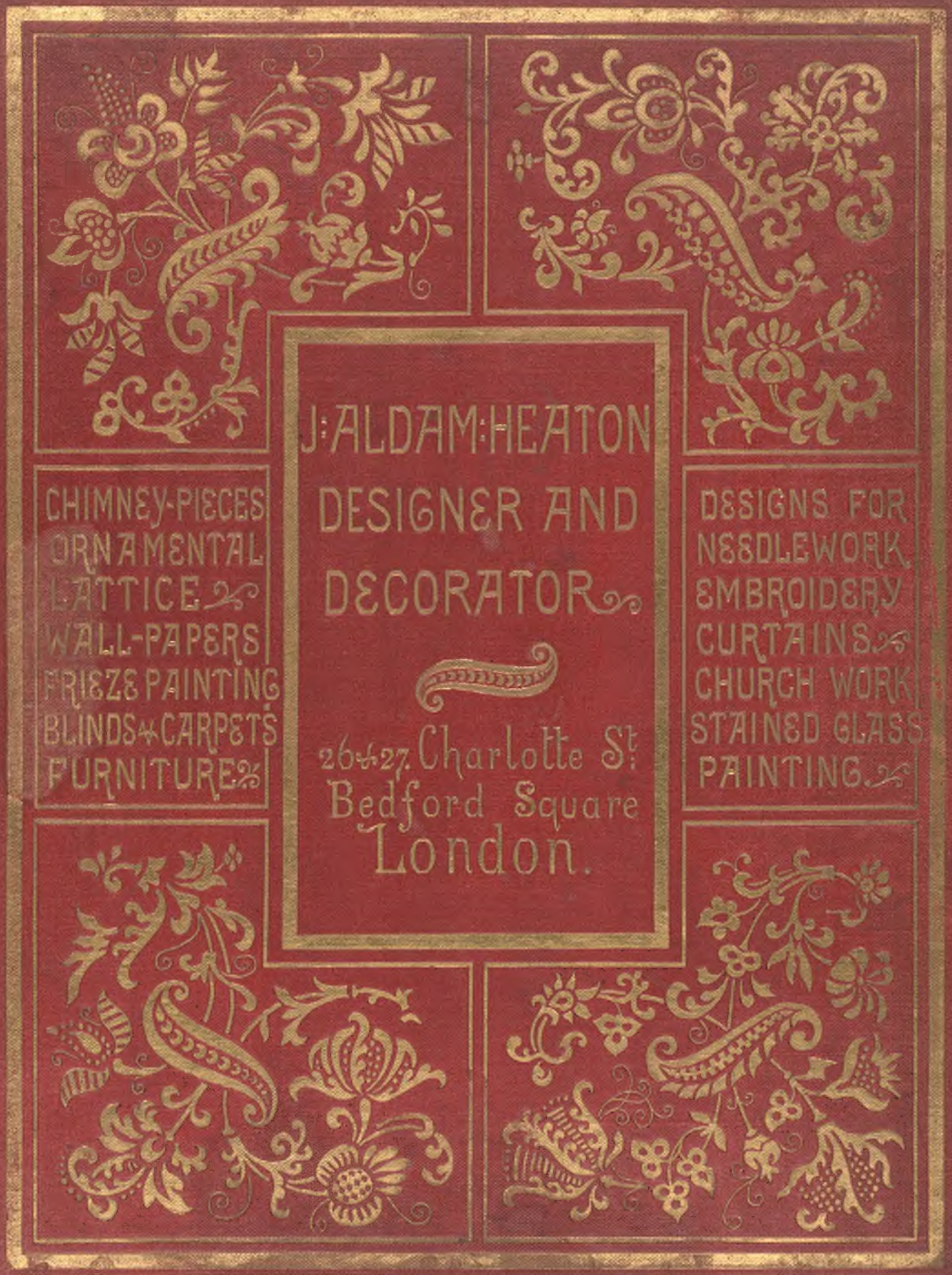


JOHN ALDAM HEATON.

CHIMNEY PIECES.

GLASS.

DECORATION.

FURNITURE.

IT is the merest truism to say that house-decoration is receiving an amount of attention from architects generally, and frequently from the house-occupier, which was entirely unknown even twenty years ago; and this must be my excuse, if any be needed, for the issue of this book of prints.

A large number of people are sufficiently aware of the deplorable condition of "commonplace" into which the modern average sitting-room has fallen, but, in their attempts to remedy it, have made the mistake of straining after the "æsthetic" or "Japanesque," as if improvement must of necessity be queer or foreign.

If we want a change (and assuredly we do), the old Pre-Georgian traditional domestic art of our own country is a safer guide; or the best remaining work of that home and nursery of decoration, Italy. All the best of modern French work for the house seems to me closely copied from old Flemish, Spanish, and Italian work.

We don't want mere novelty. What is wanted is, that the design of the chimney-piece, of the wall-paper, of the Cabinet, shall be good, however old and however frequently used; and "good" under these circumstances means that they shall have been designed by men of taste and experience on a thoroughly traditional basis.

The "Illustrated Catalogue" of the "Trade" however is formed on very different principles. "Designers" of no education, who are ignorant of and indifferent to "tradition," draw novelties "out of their heads" annually. The shopkeeper buys them because they are novelties, and then pushes them on his customers because he has them in stock; hence the commonplace and uninteresting condition of our houses.

The accompanying plates may I hope go some way to shew that much improvement is practicable, without danger of our rooms becoming either outré or un-English.

CHIMNEY-PIECES.—*The chimney-piece and grate of the last half-century are so bad that they commonly form a serious impediment when one tries to improve the aspect of a room. Those here shown follow closely on old examples of the so-called "Queen Anne" period.*

LEAD LATTICE.—*The charm of large panes of plate glass being happily by no means universal, I am frequently asked for lattice as part of a more ornamental window. A large proportion of what is ordinarily supplied, is utterly worthless, through being made of cheap rolled glass, where half the translucency, and all the texture, which should be the distinguishing features of glass, disappear under the roller.*

WALL-PAPERS.—*Pattern lengths of wall-papers, even of full width, are constantly misleading, and fail to show the general effect of the design when seen on the wall. I have here endeavoured to obviate this by photographing at least two square yards of each of my designs.*

FRIEZES.—*In any room that is* 10 *ft. or more in height, there comes to be a space between the highest wall-ornaments or cabinets, and the cornice, which, if it does not carry a frieze, remains bare and featureless, crossed perhaps by the cords of the pictures below. To a fine and well-decorated room a frieze of some sort is indispensable.*

CEILINGS.—*The walls of a room generally get well occupied with Cabinets, pictures, &c.,—that is, if they have previously been hung with a wall-paper, they get decorated twice, and yet in nineteen rooms out of twenty, the ceiling is allowed only a coat of whitewash! Economical housekeepers, to obviate constant whitewashing, order a "small neat" wall-paper for the ceiling; but this is worse than nothing at all. An interesting and inexpensive manner of decorating ceilings is a distinct want in an English house.*

BLINDS.—*Relatively to its size, there is perhaps nothing so ugly and commonplace in a modern room as a roller-blind. Not to mention its remarkable aptitude for going wrong, the last "lap" gets dirty and shabby long before the rest; the thing when rolled up is, as far as appearances go, only fit for an office or a kitchen, and when drawn down it is worse, presenting a featureless surface of a material calendered to the condition of cardboard, and having lost every trace of the characteristics of a woven fabric. The "festoon" or "reefed" blind is good and furnishing, but it is relatively costly. "Curtain blinds," hanging in folds like curtains, only close to the glass, a pair for the upper half of an ordinary oblong window, and a pair for the lower half, governed by a cord without pullies and with nothing that can get out of order, are at once practical, moderate in cost, and picturesque.*

SCONCES, MIRRORS, &c.—*Too much reliance is placed upon pictures for the decoration of wall spaces. Some pictures are not decorative at all, e.g., small water-colour drawings in broad white margins. More may be done by the use of small hanging mirrors, Venetian or "Chippendale" style, brackets carrying fine china, feathers and fans, sconces, &c., the sconces having the great advantage of being a means of lighting the room, and rendering the enemy, gas, unnecessary.*

CARPETS, CURTAINS, FURNITURE.—*It will readily be understood that no complete series of illustrations of these could be included in a book of this size. What I have given may serve to show that my business includes them, and perhaps may indicate the direction in which I have found it safest to move in such matters.*

JOHN ALDAM HEATON.

26 & 27, Charlotte Street,
Bedford Square,
London.

Photogravure, Waterlow & Sons Limited.

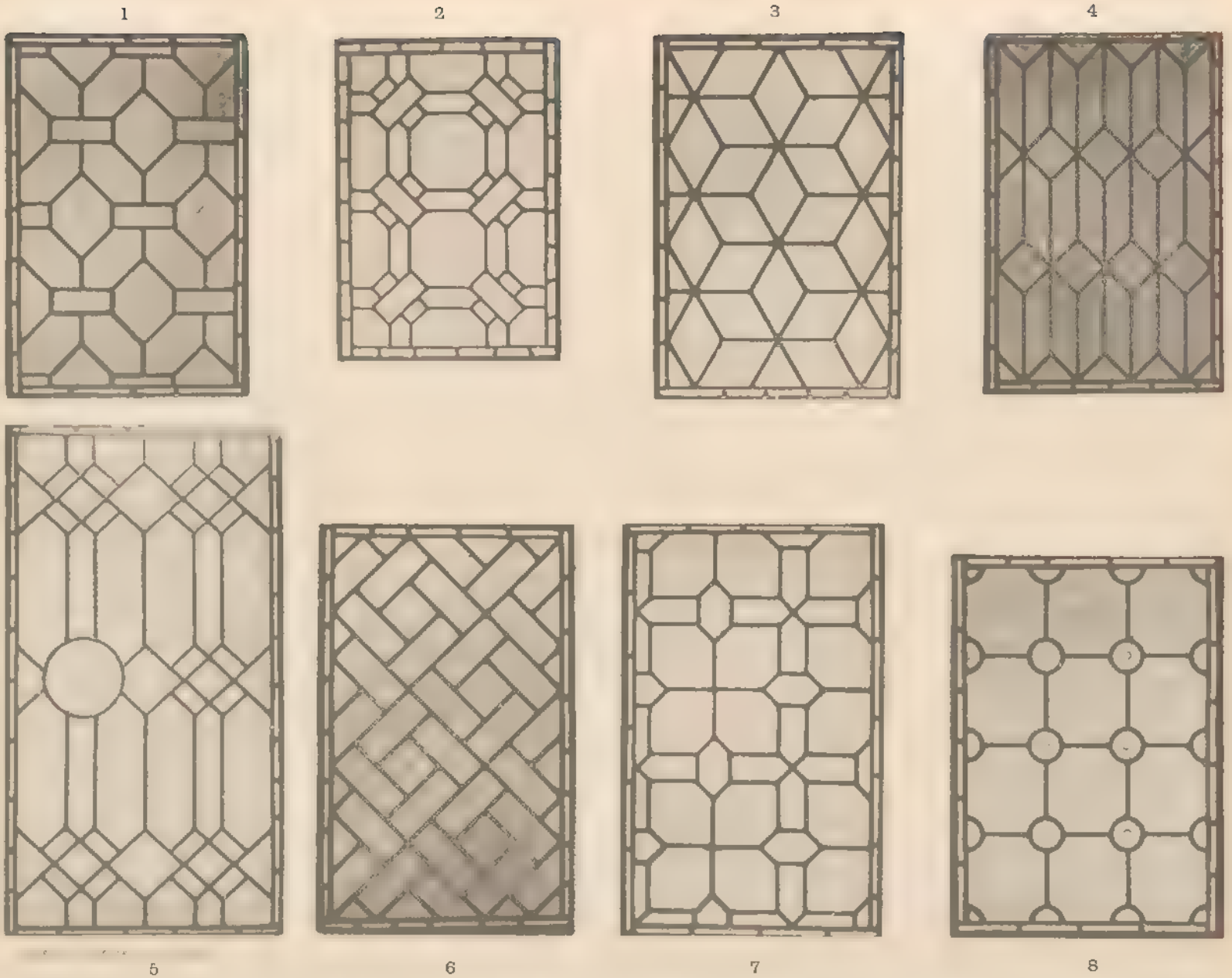
"FLETE" Chimney-piece; De Morgan's tiles, "Wakefield" grate. About 1½-inch scale.

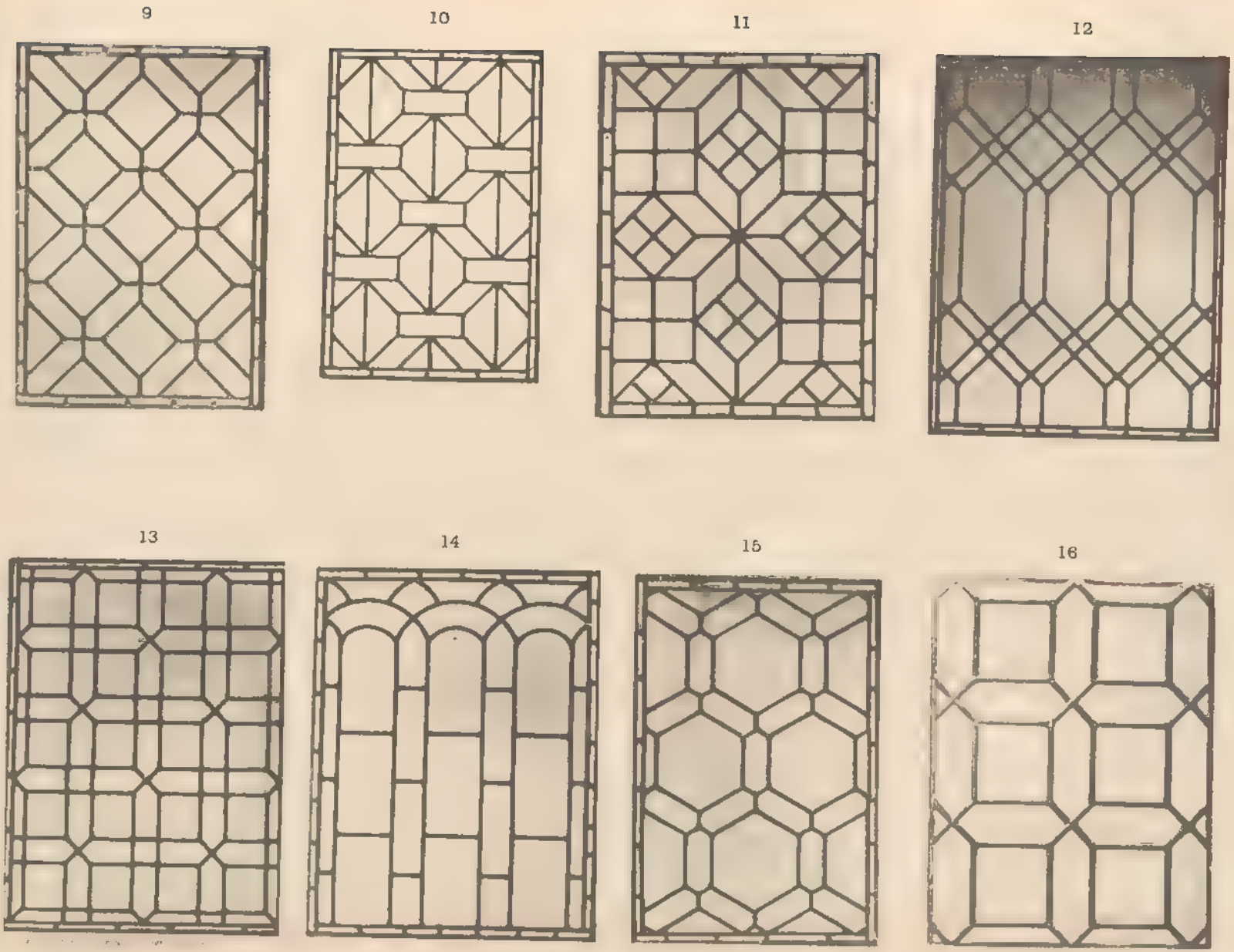
THE CHAMBER OF THE GATES, [illegible]
OF MOSES AND ESSEL HILL [illegible]

[illegible] Chimney piece, De Morgan's tiles, Hearth grate. About Quarter scale.

"SHAW" Chimney-piece, plain Staffordshire tiles, "Sheffield" grate. About 1½-inch scale.

"ADCOTE" Chimney-piece; Dutch tiles, "Sheffield" grate. About 1½-inch scale.

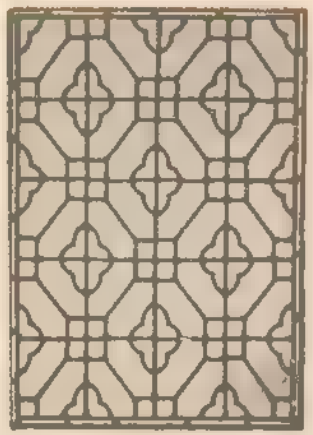




Patterns of Lead Glazing (mostly from old examples). About ½ full scale

17

18



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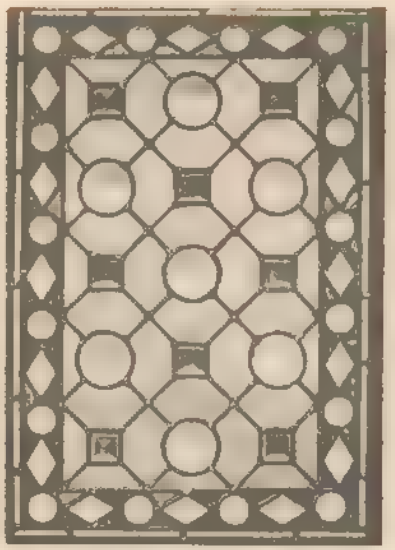

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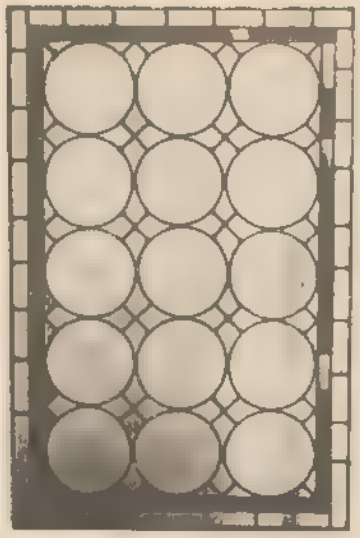

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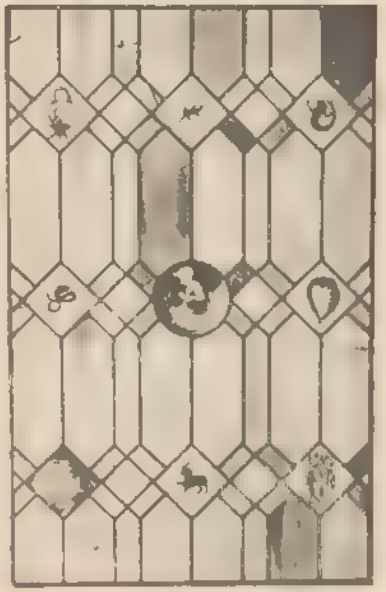
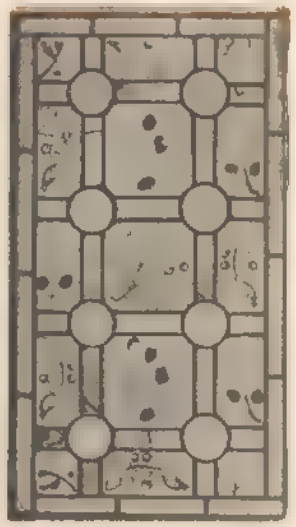


22

Patterns of Ornamental Lead Glazing. About 1-inch scale.

23



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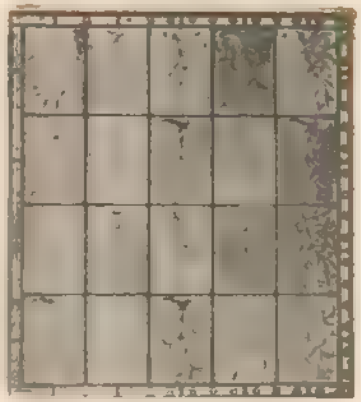

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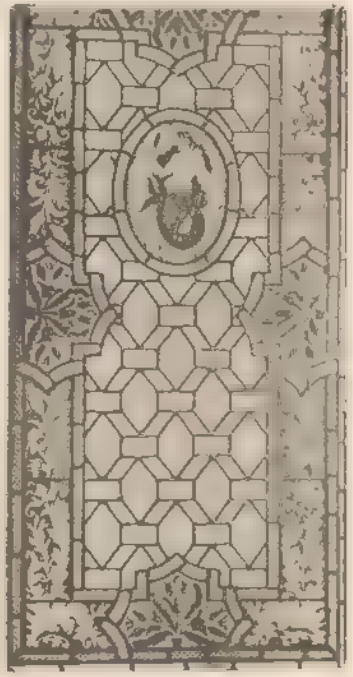

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28

Patterns of Ornamental Lead Glazing. About ½-inch scale

29

30

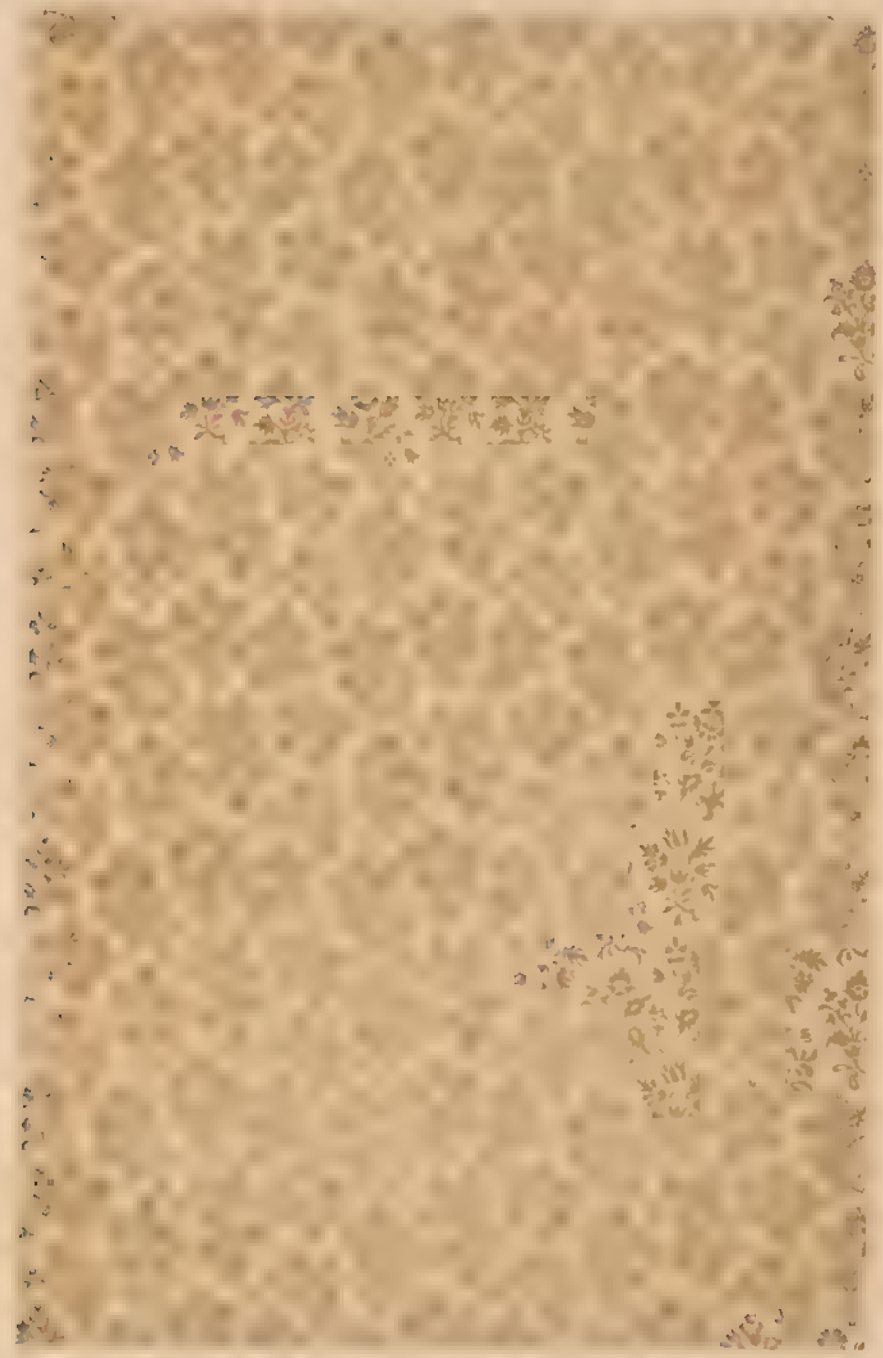
32

31

Stained Glass, by Hatch & Co.

36 inches

"PICCIOLI" Wall Paper, usual 21-inch width.



36 inches - - -

"ADOBES" Wall Paper, usual 21-inch width

36 *inches*

"PERUGIA" Wall Paper, usual 21-inch width.

← - - - - - - - - - 36 *inches* - →

"HERBAGE" Wall Paper, usual 21-inch width.

"WOODBANK" Wall Paper, usual 21-inch width.

36 inches

"LESLIE" Wall Paper, usual 21-inch width

36 inches

"BIRDSNEST" Wall Paper, with special ground and extra block, usual 21-inch width

"MINIATO" Wall Paper, usual 21-inch width

← - - - - - - - - - - - - 36 *inches*

"ROMANA" Wall Paper, usual 21 inch width

TINTORET" Wall Paper, 26-inch width.

Photo-print, Waterlow & Sons

"ROSSETTI" Wall Paper, with "Giotto" underprint, usual 21-inch width.
Pattern extends over 2 breadths.

← 5 *feet* →

"LUNGARNO" Wall Paper, 28½-inch width

5 *feet*

St. MARTIN" Wall Paper, usual 21-inch width

← 4 feet →

"ITALIAN" Ceiling Paper, 26-inch width.

"SHAW" Ceiling Paper, usual 21-inch width.

5 Ft.

Jacobean Weaving Pattern, Wool and Worsted Cloth

Design for a Ceiling [illegible] painted in distemper.

Corner of a Panelled Ceiling, "Roman" borders and "Perugia" filling, with styles of plain distemper

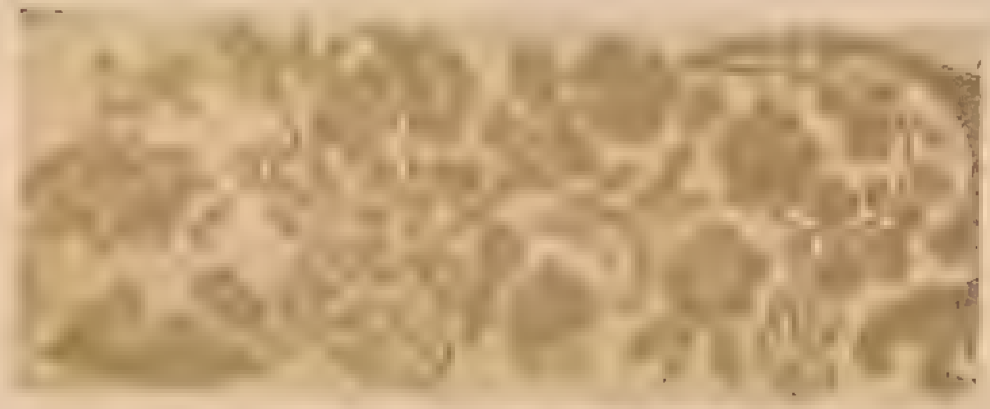
Corner of a Panelled Ceiling, "Italian" border and "Perugia" filling with styles of plain distemper, and Stencilled watercolour Rosette.

"GIOTTO" Wall De

General

[illegible] in oil, on usual 21 in. paper
The effect of these Stencils is [illegible] than that of printing,
and not unfrequently the appearance of figured Silk is obtained

"ITALIAN" Stencil in oil on a watercolour ground, with "Giotto" underprint.
[illegible] paper



"SHOREHAM" Frieze, stencilled in oil on a ground of silvered and lacquered canvas.

Photo-print, Waterlow & Sons Limited

"SNUFFBOX" Frieze. Outlines stencilled on a ground of silvered and lacquered canvas. Ground filled in with red lacquer. 18 inches wide.

on a ground of silvered and lacquered canvas. 18 *inches wide.*

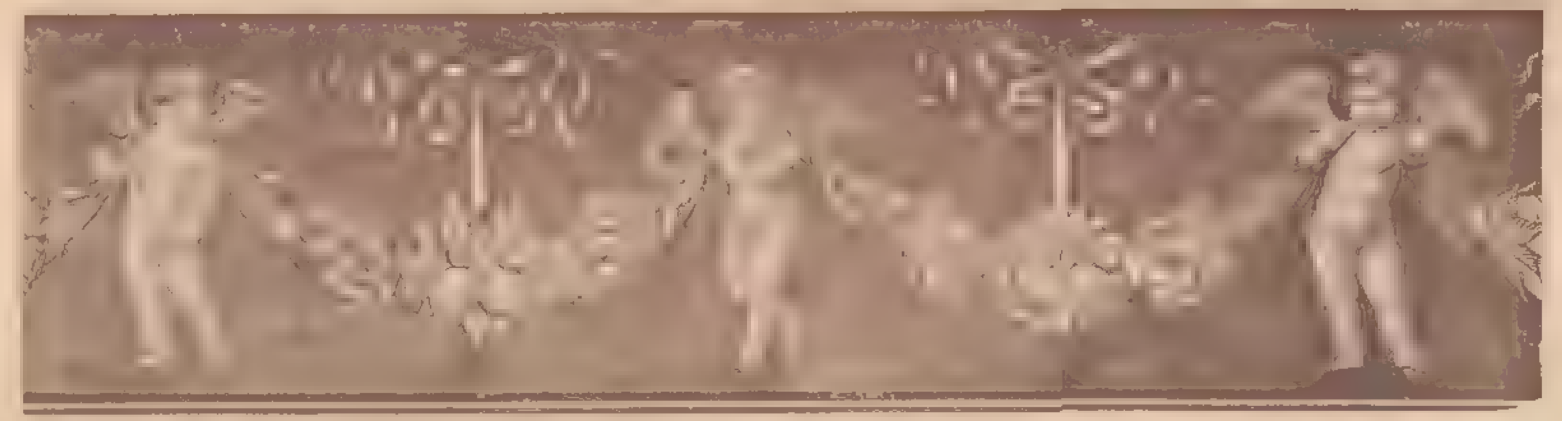
Frieze, on a silvered and lacquered canvas ground, painted in transparent oils
18 *inches wide*

"PEONY and WILLOW" Frieze, on a silvered and lacquered canvas ground, painted by hand in oil colours. 18 *inches wide.*

"PEONY and CARNATION" Frieze. Painted in oil colours on a silvered and lacquered canvas ground. 2

"PEONY and WILLOW" Frieze. Painted by hand on a silvered and lacquered canvas ground. 12½ *inches wide.*

10-*inch edition of the above on a gilded canvas ground.*



"FLORENTINE" Frieze, 19½ inches wide. Printed on good paper in [illegible] and [illegible]. [illegible] In sheets [illegible] inches long [illegible] repeats.

Photo-print, Waterlow [illegible]

"POPPY" Frieze, 13 inches wide. Printed on good white paper in umber and grey. To be tinted in watercolour to suit the room. In sheets 49½ inches long, the repeat coming only at every second sheet.

Curtain of plain Red Cloth, with borderings closely copied from oriental work.

Costume FRENCH SATIN CAPE LESSOIR in shot yellow, with brown ruches at the seam and [illegible] photo

Curtain of Yorkshire all-[illegible] CALICO, printed in [illegible], greens and yellows

[illegible] green, with bands closely copied from old oriental work, [illegible], blue and a little yellow.

Curtain of Yorkshire Serge, red, ornamented with tent bands from Khiva, raised velvet on a cream ground, rare and very fine.

TWO PAIRS OF "CURTAIN BLINDS"

The upper pair partially drawn back. Made in various materials and colours.

A B C

[illegible] of Old Dressing Tables [illegible] old ones being always far too small.

About [illegible] inch.

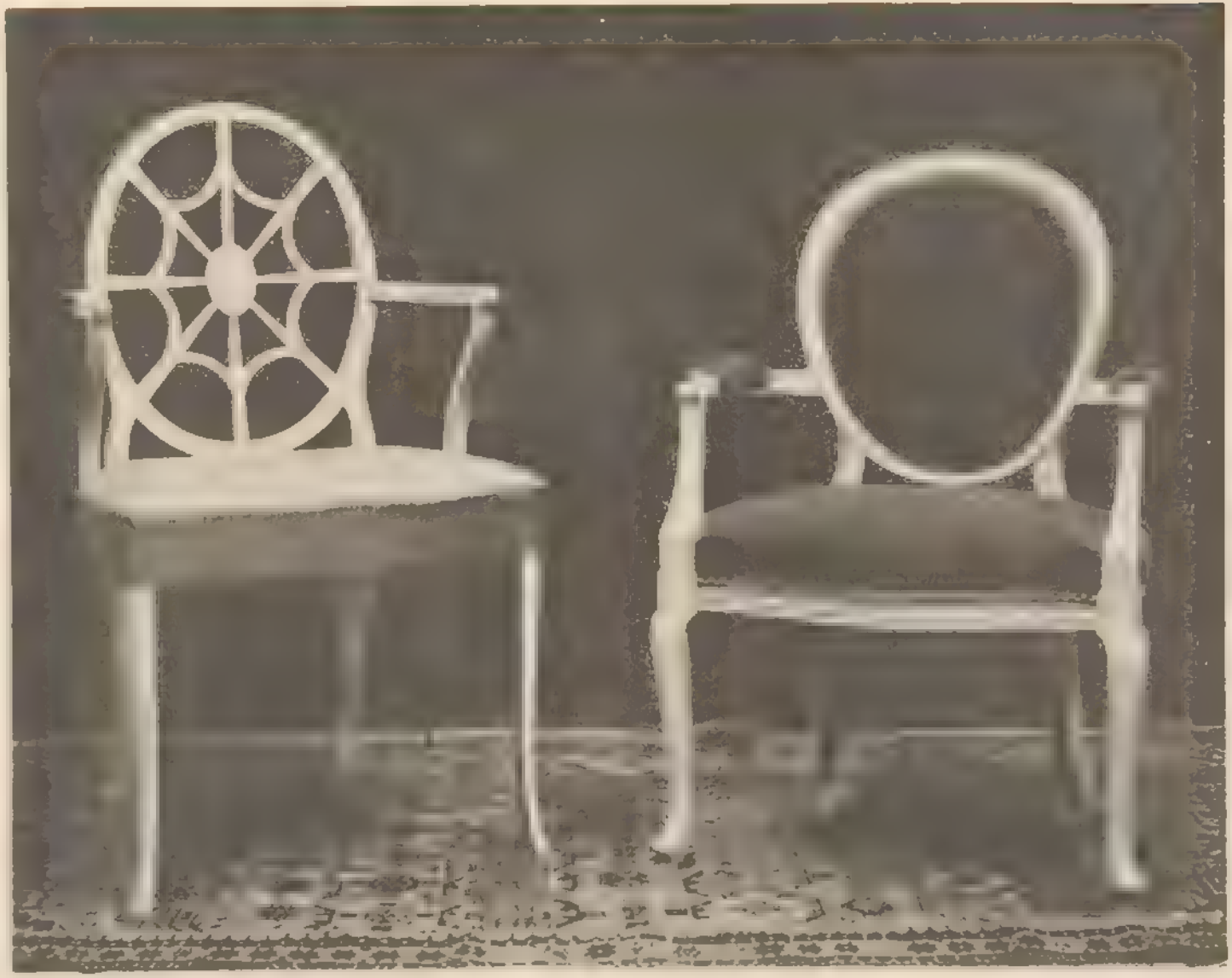
Screen to carry Plate Glass or Embroidery. *Mirror* D.

Copies of Old Furniture.

"SQUARE BACK ADAMS CHAIR" — DROP LEAF TABLE — "SHARP BACK ADAMS CHAIR"

5-foot White Fan-Fronted Dressing Table, 'Yeoman' Style

White Enamelled Cheval Glass, Chippendale Style.



"LICHFIELD."

WOMAN *WOMAN, WITH SHAPED KNEE*

Mahogany

CHIPPENDALE

Old Chippendale Mirror.

Hammered brass Sconce, 7 candles

Old Renaissance Mirror, gilt and painted panel

w/x